DOCUMENT RESUME

ED 322 756 FL 018 767

AUTHOR Carroll, David J.; Rezk, Leila Galal
TITLE Literary Uses of Concordancing: A New Tool for Teachers and Researchers.
PUB DATE 90
NOTE 18p.
PUB TYPE Reports - Evaluative/Feasibility (142)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Computer Oriented Programs; *Discourse Analysis; *Indexes; *Lexicography; *Literary Criticism; *Research Methodology; Research Tools
IDENTIFIERS *Julius Caesar; Shakespeare (William)

ABSTRACT

Computer concordancing, a form of lexical analysis that locates and gives information about all occurrences of a particular lexical item within a text, is useful in literary analysis. Concordancing programs are available for small computers in all price ranges. Applied to literary text, the programs make it possible to specify each item's frequency, location, and context, making it easier to see such things as the symbolic value of an item, how lexis is associated with a particular character, or the use of lexis as a linking device between otherwise disparate elements. It is a much more efficient method of obtaining detailed information than reading the full text. The concordancer's principle products are a wordlist with frequencies, index, and list of key words with contexts. Preparing a text for analysis involves translation into ASCII code and "tagging" different parts of the text. A complete concordance has as many lines as words in the text. Analysis involves selection of key items. Concordancing of Shakespeare's "Julius Caesar" identified major lexical items, imagery (by extracting items linked with "like" or "as"), and names of and references to major characters. There are many potential instructional applications. Some item concordances from the play are appended. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED322756

LITERARY USES OF CONCORDANCING
A NEW TOOL FOR TEACHERS AND RESEARCHERS

David Carroll, NCEEE, Cairo, Egypt
Leila Galal Rezk, Ain Shams University, Cairo, Egypt

A. INTRODUCTION

This paper applies the basic technique discussed by Johns (in this volume) to the analysis of literary text. It demonstrates some of the technique's potential for assisting both researchers and teachers. Therefore, although Shakespeare's Julius Caesar is used as an example, the paper does not present a particular view of Shakespeare. Instead, it shows ways in which evidence can be gathered to support or illuminate critical judgement.

The procedure used, called computer concordancing, is essentially a form of lexical analysis. It involves locating all occurrences of a particular item; the technique then gives information about frequency, location in the text, and context. By studying these, insight into the use of that item can be gained. It is easy to count how many times an item is used, see how it is distributed through a work, and study the contexts in which it occurs. Unnoticed uses of a particular item can be discovered, and already-known uses can be studied and illustrated with greater clarity and ease. For example, collocates of an item can be tabulated. This enables the student or researcher to discover what contexts an item is associated with. Finally, the simplicity with which the information can be gathered is a major attraction. If this kind of analysis were done manually it would be very laborious; but the computer makes it possible to do it very rapidly, for any item.

Concordancing as a technique was developed for lexicographers; its application to literary analysis is very recent. We chose Shakespeare for our first analysis because we felt that the first author we studied should be one that is generally known. We also believed that it would be easier to develop our skills on an author, like Shakespeare, with very diverse lexis; but we found that lexical richness does not necessarily make this kind of study easier, as will be seen. We also chose a relatively long text, because we felt that since the technique is innovative, and our own skills not yet well developed, we probably needed a lot of material to work on. This kind of analysis is not however restricted to long texts. It can be used very effectively on short stories and poems.

B. THE METHOD OF ANALYSIS

Until recently, computer concordancers were only available for use on big computers. There are now, however, a

FL 018767

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
D. Carroll
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

growing number of concordancers available for small computer use. The major programs available can be divided into three categories according to price. Price is used to group these programs because it does usually indicate the range of facilities offered. For example, a cheaper program may not produce a wordlist or index, or there may be limits on the size of text file that can be processed. Therefore, it is best to determine how long are the texts you may want to analyze, and exactly what analyses you may want, before selecting a program. The main programs available are:

1. **Full Price (around $300):** two main programs: Micro-OCP, published by Oxford University Press at #165 plus VAT, and Wordcruncher, published by the Electronic Text Corporation, of Provo, UT, at $299. Both have a wide range of features, and for large-scale work, one or the other is necessary, although much can be done with cheaper programs. Micro-OCP was the program used for the present analysis (see Hockey and Martin, 1987, for a description of Micro-OCP).
2. **Budget Price (under $150):** two programs in this category are about to be published in the United Kingdom. Micro-Concord, written by Tim Johns, will be published by Oxford University Press in late-1989; and a program will be published by Longman's at about the same time. Although these programs do not have the range of features of the full-price programs, they are very useful. Micro-Concord, for example, has an exceptionally good sorting facility, and is good at producing sentence contexts.
3. **Shareware (free):** there is at present one program available in this category, Concorde, by Dave Poulton, with a front end by Vance Stevens. This program has rather fewer facilities than the others; it was designed for classroom use. It is, however, an excellent way to find out if you want to spend money on purchasing a program.

These programs are innovative because although the basic principle of KWIC concordancing has been available for some time, applications have generally required a main-frame computer, and hence been inaccessible to teachers and students. Therefore, although concordance data might be freely available, the process of exploration was severely hampered - individuals couldn't easily do their own analyses. The development of programs for small computers enables anyone to do any analysis they choose.

Applied to literary text, these programs make it possible, without even having to read the text (although this is not advocated as a substitute for reading the text), to say, for a given lexical item, how often it is used, at what points in the text, by which character, and in what contexts. It is easy to see, for example, the symbolic value of a particular lexical item, how lexis is associated with a particular character, or use of lexis as a linking device between otherwise disparate elements. Reading the whole text,

by comparison, is a very inefficient way of getting such detailed information. It takes longer; items to be studied have to be selected in advance; and without transcribing each occurrence of each item, it is difficult to go back to confirm a developing hypothesis - for example, about collocates. With a computer, a constant interaction is possible: the researcher can read the text: and then select and study salient items; identify other items, or other ways of looking at the items; and re-analyze the text - all in less time than it takes to read the text once.

The principal outputs of a concordancer are:

1. **Wordlist with frequencies:** this list can be alphabetical or in order of frequency; it can be arranged under "headwords", or with prefixes and/or suffixes disregarded.

2. **Index:** this is basically a wordlist with locational information - at least line numbers; but if the text is "tagged" (for an explanation of tagging, see below), the index can also give information about the tags. See appendix, section 6 for an example of an index.

3. **KWIC Concordance:** KWIC stands for Key Word in Context. Such a concordance is a list of occurrences of selected items, with contexts. The context can be the text line, as much text as will fit on a line on the paper, or a sentence or paragraph. The KWIC concordance is the core of the analysis technique. The appendix contains many examples.

Concordancing need not be restricted to individual lexical items. The use of "wildcards" allows grouping of related items. There are two main wildcards - the asterisk (*) and the "at" (@). The asterisk means "any number of letters, including none"; the "at" means "any one letter". These can be used to select a variety of items with a single command; for example, an asterisk (honour*) is used to give the different forms of "honour" - "honour", "honourable", "honourably", "honoured" and "honours" (see appendix, section 2). In the same situation, the other wildcard, "honour@", would have produced only "honours". Most computer concordancers are also able to search for phrases and collocates, and in some cases to combine phrase searching and wild cards. A fuller description of concordancing, and its general applications to ELT, can be found in Carroll and Kowitz (1989). For a full description of wildcards, look at the Micro-OCP manual (Oxford University Computing Service, 1988), pages 134-135 and 149-151.

Preparing the text for analysis involves two steps:

1. The text has to be in ASCII, a standard computer-readable form. When we began our work, there was no computer-readable text of the play available to us; so it was

necessary to type it on a computer. Therefore, ours is not necessarily the best text. It was however checked carefully against the original, and is perfectly adequate for the analyses undertaken. Computer-readable texts of a wide range of material have subsequently become available. The Electronic Text Corporation, for example, offers the Riverside Shakespeare, two versions of the Bible, the Constitution Papers, and works by Twain, Thoreau, Melville, Henry James, and Walt Whitman, amongst others. Oxford University Press has a computer-readable complete text of Shakespeare.

Our text was typed in WordStar, with no tabs, bold-face, underline or other text enhancements. It was then checked carefully, and converted into ASCII using a standard utility included with Micro-OCP. It would also have been possible to use another word processor. Word Perfect, for example, produces ASCII text using the <ctrl>-f5 command.

2. The text was then divided up using "tags". Tagging is a system of marking different parts of a text - such as characters in a play - so that the computer can distinguish between them. A common way of doing this (recognized by Micro-OCP and used in this case) is called "Cocoa". This involves putting in marks between angle brackets - e.g. <C Caesar> for "character - Caesar". The text was divided in this way by Act, Scene and Character. Stage directions were treated as "comment" - that is, excluded from our analysis at this stage. This form of tagging enabled us to look at a specific act, scene or character, or the distribution of features over acts, scenes and characters.

C. THE STRATEGY FOR THE ANALYSIS

A complete concordance has as many lines as there are words in the text (in this case, just under 20,000). Therefore, analysis involves selection. Reading the text will at once suggest some items as being particularly important. In the case of Julius Caesar, "honour" and "ambition" are obvious examples. Although this is a starting point, it has disadvantages - only limited benefit will come from concordancing items already known to be important. Going beyond the known involves developing methods for locating potentially interesting words. There are at present few guidelines for doing this. We have tried grouping words - for example selecting words related to words of known importance - groups such as "animal" imagery, or words typically used by one character. We have also tried selecting all lexical items that occur with sufficient frequency. Frequency is clearly important. There is no point in giving too much time to words that only occur once or twice, unless they are part of a thematic group. On the other hand, it is not really possible to say how many times an item must occur, in order to be worth

studying. This will depend in part on whether it seems likely to have any significance - which is what we want to find out, and therefore a circularity.

Whatever method of locating words is chosen, it is likely to involve studying the wordlist. The wordlist, in alphabetical order or order of frequency, will tell you what words are used, and how often. You can use this information to decide what individual items are worth study, and also to make groups of lexical items -for example, as a way to study particular types of imagery, such as Shakespeare's "animal" imagery, or "water" words. Study of the wordlist is therefore a necessary part of any textual analysis.

Having identified from the wordlist items that are particularly worth investigating, the researcher has two further tools available. The index can give information about the pattern of occurrence - in the case of a play, which character uses the item, in which act, scene etc. An example of the value of this kind of information can be seen in the index of names - who speaks about whom, and how often. Finally, the KWIC concordance gives perhaps the most important information - the contexts in which the item occurs. These contain the vital information about meaning, collocates and the like.

D. MAJOR FINDINGS

We classified the items selected for analysis into three groups:

1. **Major lexical items.** By a "major lexical item" we mean one that seems likely to be central to the action in some way, or reflect central preoccupations of major characters. Selecting this kind of item is not an infallible guide to interpretation; there are many examples in linguistic research of givens in a particular situation, which therefore do not need to be mentioned. However, this is not likely to be characteristic of dramatic art, where a substantial amount of explanatory background is likely. Therefore if, for example, the reason Caesar is being murdered is because he is ambitious, we should expect this to be discussed by the murderers. If it is not, then we should look for some other explanation.

Three examples of this kind of major lexical item are included in the appendix - "ambitio*", "honour*" and "blood*" (the asterisk is a wildcard, indicating that all forms of the item were included). The concordance for these is in the sections 1-3 of the appendix.

The treatment of "ambition" is striking. Any form of the word "ambition" occurs only 14 times. Two of these have no relation to the central action. Of the remainder, only one occurs before the murder (Cassius' "... wherein obscurely

Caesar's ambition shall be glanced at."). Brutus refers to Caesar's ambition three times - once shortly after the murder, and twice in his funeral oration. The remaining seven times, half the total, are in Antony's funeral oration. Clearly, this analysis is not exhaustive. To be comprehensive it would be necessary to look at other possible words; but it is strongly suggestive. It shows how Antony uses a loose word of Brutus' to destroy him - and by counting occurrences of that word in the play as a whole can we see how unfair this is to Brutus and the conspirators in general.

The case of "honour" is somewhat different, but related. "Honour" is referred to 14 times; 8 of these are by Brutus - and always in some such terms as "I love honour more than I fear death." Antony never refers to his own honour. Instead, he uses the word "honourable", which is otherwise rare. As is well known, he collocates it with the discredited idea of Caesar's ambition, and thereby destroys the concept of Brutus' honour by association. There is, however, no clear indication of what this honour is - only that it is important to Brutus. This is reinforced by the references in the latter part of the play to honourable death (both Brutus and Octavius, but not Antony - apart from the funeral oration, he only refers to honours in the context of Lepidus, another disparaging reference).

The case of "blood*" (appendix, section 3) is quite different. Essentially, the information that can be drawn from this concordance is about what blood means for Shakespeare. "Blood" is seldom used literally - of the 25 references to blood, only 6 are clearly literal. Eight of the remainder are "semi-literal" (i.e., blood is literally shed, but is treated in a symbolic way; most of these are references to bathing in Caesar's blood). The remaining 11 are purely symbolic. Also striking are the collocates of blood - "noble" (thrice), "pure", "reviving", "costly", "sacred", "rebel". Therefore, it is clear that for Shakespeare "blood" refers mainly to "blood lines" and "nobility". When the shedding of blood is referred to, it is with such verbs as "drop", "spout", "drizzle", and "let". "Bloody", by contrast, is used both literally and semi-figuratively (but not figuratively) to refer to the shedding of blood. It is therefore clear that when Shakespeare wishes to refer to the violent shedding of blood, "bloody" is the word he is most likely to use.

2. **Imagery.** Imagery was studied in two stages. First, the similes were extracted, by concordancing "like" and "as", and then editing out the non-similes (see appendix, section 4). This produced 52 items, 24 using "as", and 28 using "like". This gives us a preliminary survey of the imagery of Julius Caesar.

In the second stage, this list of similes was trawled for groups of images that might repay further study. When a theme suggested itself, we followed it up by going through the wordlist and selecting lexical items related to it, The most

common such theme was "animals". Other major themes were "classical allusions", and "flint/fire/red". However, this was not the only source of such groups. Study of the wordlist threw up "water" and "weapon" words as being promising. An example, "water" words, is given in the appendix, section 5. Again, as with "like" and "as", some of the items were images; some were not. It was therefore necessary to edit the concordance to remove unwanted items.

One difficulty about these groups of images is Shakespeare's lexical richness. Many different words are used, most of them only once or twice. The "animal" images are typical of this; most creatures are mentioned once only in the course of the play; only a few are mentioned more than once - and those often using synonyms - "jade" for "horse", "hound" and "cur" for "dog", and so on.

3. **Names of major characters.** The final major stage in the analysis studied the distribution of names of major characters. The analysis had three stages. First, an index was prepared for all the major character names, showing how many times they were used, by whom, and at what stage in the play. A section of this index (relating to "Caesar") is given in the appendix, section 6. It shows that Caesar is mentioned by name 183 times - 38 times by Antony, 9 by Artemidorus, 36 by Brutus, 20 by Caesar, 3 by Calpurnia, 7 by Casca, 29 by Cassius, 2 by Cicero. If we add the information that the murder of Caesar takes place in line 1200, this index shows that only 4 of Antony's references to Caesar occur before Caesar's death; whereas only six of Cassius' occur after Caesar's death.

In the second stage, some crucial elements of the total pattern were summarized. The summary is found in table 1 below.

Table 1 - Who uses which names

Speaker	Total # of references	Person referred to:			
		Antony	Brutus	Caesar	Cassius
Antony	68	3	22	38	5
Brutus	103	20	15	36	32
Caesar	34	8	5	19	2
Cassius	90	7	40	29	14

Table 1 covers four major characters - Antony, Brutus, Caesar and Cassius. It shows how many times each of these four uses any of the same four names. For example, Antony uses one of these four names 68 times. Of these, there are 3 references to Antony, 22 to Brutus, 38 to Caesar, and 5 to Cassius. For the most part, the pattern is predictable. Brutus uses more names than anyone else, followed by Cassius,

Antony and Caesar. Brutus refers most frequently to Caesar and Cassius, and less frequently to himself or Antony. Cassius refers most often to Brutus, less often to Caesar, and only rarely to Antony or himself. Antony refers to Caesar frequently, and to Brutus rather less often. What is striking about the table is the frequency with which Caesar refers to himself. Of the 34 times that Caesar refers to any of the four major characters, 19 are uses of his own name. This shows striking evidence of Caesar's self-absorption.

The third element in this study is to prepare a concordance for the selected item, in order to get further detail. In this case, the two examples given are what Caesar says about himself (see appendix, section 7) and the comparable data for Brutus (appendix, section 8). Caesar says a lot about himself, in a relatively short time. What he says shows how self-confident he is - "for always I am Caesar". "Things are not to the world in general as to Caesar". He knows clearly how Caesar should behave, and has high standards: "Shall Caesar send a lie?" "Know, Caesar doth not wrong". He also has a clear idea of Caesar's power - "when they shall see The face of Caesar, they are vanquished"; "Danger knows full well That Caesar is more dangerous than he".

Brutus, by comparison, has little to say about himself; but what he does say shows self-doubt and identity problems. At the beginning he is "poor Brutus, with himself at war", and says he "had rather be a villager, Than ..." In his funeral oration, he is concerned with "why Brutus rose against Caesar"; and offers that whatever Brutus did to Caesar, his listeners can do to Brutus. Even when his life ends with a paroxysm of self-assertion: "And I am Brutus, Marcus Brutus, I. Brutus, my country's friend. Know me for Brutus", he is still trying to make his personality stand the test.

E. POSSIBLE APPLICATIONS

There are many possible applications for material of this kind with students. For example:

1. students could be given all the occurrences of a specific item, and asked to define the value of that item for the specific work.
2. Where usage has changed over time, this could be derived by students from a concordance of that item.
3. The concordance could be the basis of prediction exercises, or gap filling.

We are working on some of these possibilities, and plan to report them later.

Research uses of this material are obvious. Any tool which makes possible the extraction and tabulation of all the examples of anything enormously facilitates the researcher's

task. However, it needs to be said that this is not just a tool. The new way of looking at text gives new insights of its own; it suggests avenues of enquiry that are simply not available when the text has to be treated in its entirety.

F. CONCLUSION

The purpose of this study was not to put forward a particular view of Shakespeare's Julius Caesar, but to show how insights can rise up from study of the language in a limited context. As a tool computer concordancing has a lot to offer literary scholars - both as a heuristic tool for their own research, and as a teaching device.

This paper is only a selection of examples. It does not by any means include all the material we have. Other materials are being used in teaching on literature courses, and will be written up in due course. The categorization in section D is also not immutable. It arose from looking at the data without preconceptions, and applies to this play only; but we are learning as we go along, and developing general strategies. Therefore, this paper is a mixture of the general and the specific, and only by collating further studies, of a range of authors and texts, and by a range of people, shall we arrive at a general strategy for lexical literary analysis.

It is already clear that in addition to its strengths, concordancing has certain weaknesses. For example, locating "supernatural" imagery - the first topic we set out to study - proved to be very difficult, because the supernatural scenes in this play do not involve ghosts and other specifically supernatural things, so much as unusual collocations of "natural" words - lionesses whelping in the Capitol, slaves whose hands did burn like twenty torches joined, and such like. In studying text of this kind, a different strategy has to be adopted, one not covered in this paper. This involves taking the specifically "supernatural" scenes, and looking at them in detail. It may be that there is little benefit in using a concordancer for this kind of analysis.

We also found that Shakespeare is in some ways not the ideal person to use this technique on, because he is so lexically rich - he does not use images or words repeatedly, preferring to find a synonym, or a related image. As a result, many important words occur a very small number of times. Future research may well therefore concentrate on less lexically-rich authors.

One way in which this technique will affect research is surely that it will make it possible for the individual researcher to do much more, in a given period of time. It is not many years since a thesis in Education could consist of a factor analysis of a single set of tests, because the computation of a factor analysis was so laborious. Now, such

a factor analysis is routine, so a thesis has to contain much more, and much more evidence of reflection on the student's part. In just the same way, literary research is likely to be revolutionized. Ploughing through the text will become less important. It will be harder for a student to make a thesis out of the numerical aspects of "Shakespeare's use of animal imagery" when he can get all necessary information out of a computer in half an hour. S/he will therefore have to think more, and draw conclusions. The same will be true of research on any author who is accessible in this way. Finding an out of the way image will be much more difficult; and making a case will depend much more on frequency. You can't say something about what is characteristic without taking account of the frequencies.

Interpretation, however, is another matter. The new way of presenting the data gives rich scope for interpretative ability. Who can say what interpretation should be put on these. The data cited above on "ambition" and "honour", for example, are open both to criticism for their limitations and to several different interpretations. Therefore, the technique does not remove the interpretative element, so much as reinforce it.

NOTE

Paper presented at the National Symposium on English Teaching in Egypt (9th, 1989, Arab League Building, Cairo, Egypt)

REFERENCES

Carroll, D. and J. Kowitz. Text Concordancing: what it is and what it can do for you. Paper presented at IATEFL annual conference, Warwick University, 31st March to 3rd April 1989.

Hockey, S. and J. Martin. The Oxford Concordance Program Version 2. Literary and Linguistic Computing, V. 2 No. 2, pp. 125-131 (1987).

Oxford University Computing Service. Micro-OCP Users Manual. Oxford, Oxford University Press, 1988.

APPENDIX

1. Concordance for "ambitio*"

ambition 5

Cassi 409 , wherein obscurely Caesar's **ambition** shall be glanced at. And afte
Brutu 1547 is valour: and death for his **ambition**. Who is here so base that wou
Anton 1615 ill: Did this in Caesar seem **ambition**? When that the poor have crie
Anton 1617 ave cried, Caesar hath wept. **ambition** should be made of sterner stu
Anton 1622 did thrice refuse. Was this **Ambition**? Yet Brutus says he was ambit

ambition's 2

Brutu 616 oof, That lowliness is young **ambition's** ladder, Whereto the climber
Brutu 1282 ghted: Fly not; stand still. **Ambition's** debt is paid

ambitious 7

Casca 421 ty oaks, and I have seen The **ambitious** ocean swell, and rage, and f
Brutu 1546 I honour him; but, as he was **ambitious**, I slew him. There is tears
Anton 1603 tus Hath told you Caesar was **ambitious**. If it were so, it was a gri
Anton 1611 o me; But Brutus says he was **ambitious**, And Brutus is an honourable
Anton 1618 tuff, Yet Brutus says he was **ambitious**, And Brutus is an honourable
Anton 1623 tion? Yet Brutus says he was **ambitious**, And sure, he is an honourab
Plebe 1639 re 't is certain, he was not **ambitious**

2. Concordance for "honour*"

honour 14

Brutu 177 toward the general good, Set **honour** in one eye, and death in the ot
Brutu 180 eed me as I love The name of **honour** more than I fear death
Cassi 183 w your outward favour. Well, **honour** is the subject of my story. I c
Ligar 943 y exploit worthy the name of **honour**
Serva 1334 g. Say, I love Brutus, and I **honour** him; Say, I feared Caesar, hono
Brutu 1347 all be satisfied; and, by my **honour**, Depart untouched
Brutu 1534 ay hear. Believe me for mine **honour**, and have respect to mine honou
Brutu 1535 ur, and have respect to mine **honour**, that you may believe. Censure
Brutu 1545 at it; as he was valiant, I **honour** him; but, as he was ambitious,
Brutu 1547 s love; joy for his fortune: **honour** for his valour: and death for h
Pinda 1909 as he is, full of regard and **honour**
Cassi 2397 schoolboy, worthless of such **honour**, Joined with a masker and a rev
Brutu 2709 life hath had some smatch of **honour** in it. Hold then my sword, and
Strat 2724 imself, And no man else hath **honour** by his death

honourable 15

Cassi 398 ou art noble; yet I see, Thy **honourable** metal may be wrought From t
Cassi 546 rgo with me an enterprise Of **honourable**, dangerous consequence; And
Brutu 909 You are my true and **honourable** wife, As dear to me as are
Ligar 948 ome, Brave son, derived from **honourable** loins, Thou, like an exorci
Anton 1607 the rest,- For Brutus is an **honourable** man, So are they all, all h
Anton 1608 le man, So are they all, all **honourable** men,- Come I to speak in Ca
Anton 1612 ambitious, And Brutus is an **honourable** man. He hath brought many c
Anton 1619 ambitious, And Brutus is an **honourable** man. You all did see that,
Anton 1624 mbitious, And sure, he is an **honourable** man. I speak not to disprov

Anton 1650 rong, Who, you all know, are **honourable** men. I will not do them wro
Anton 1653 you, Than I will wrong such **honourable** men. But here's a parchment
Anton 1676 ou of it; I fear I wrong the **honourable** men Whose daggers have stab
Plebe 1678 They were traitors. **Honourable** men
Anton 1737 em do it; they are wise, and **honourable**, And will, no doubt, with r
Brutu 2396 n, thou couldst not die more **honourable**

honourably 1
Octav 2746 Most like a soldier, ordered **honourably**. So call the field to rest,

honoured 3
Serva 1335 r him; Say, I feared Caesar, **honoured** him and loved him. If Brutus
Lucil 2628 ly as Titinius, And mayst be **honoured**, being Cato's son
Luciu 2633 traight: Kill Brutus, and be **honoured** in his death

honours 5
Brutu 226 e applauses are For some new **honours** that are heaped on Caesar
Cassi 699 of them; and no man here But **honours** you; and every one doth wish Y
Anton 1860 you, And though we lay these **honours** on this man, To ease ourselves
Brutu 1974 The name of Cassius **honours** this corruption, And chastisem
Brutu 1984 he mighty space of our large **honours** For so much trash as may be gr

3. Concordance for "blood*"

blood 25
Marul 52 mes in triumph over Pompey's **blood**? Be gone! Run to your houses, fa
Cassi 243 hast lost the breed of noble **blood**! When went there by an age, sinc
Brutu 747 an oath; when every drop of **blood** That every Roman bears, and nobl
Brutu 781 e spirit of men there is not **blood**: O that we then could come by Ca
Calpu 989 form of war, Which drizzled **blood** upon the Capitol. The noise of b
Caesa 1052 hundred spouts, Did run pure **blood**, and many lusty Romans Came smil
Deciu 1059 tunate. Your statue spouting **blood** in many pipes, In which so many
Deciu 1062 eat Rome shall suck Reviving **blood**, and that great men shall press
Caesa 1231 ly courtesies Might fire the **blood** of ordinary men, And turn pre-or
Caesa 1234 that Caesar bears such rebel **blood** That will be thawed from the tru
Caesa 1262 h men, And men are flesh and **blood**, and apprehensive; Yet, in the n
Brutu 1309 bathe our hands in Caesar's **blood** Up to the elbows, and besmear ou
Anton 1361 intend, Who else must be let **blood**, who else is rank. If I myself,
Anton 1365 ade rich With the most noble **blood** of all this world. I do beseech
Anton 1411 ast as they stream forth thy **blood**, It would become me better than
Anton 1474 e hand that shed this costly **blood**! Over thy wounds now do I prophe
Anton 1481 mber all the parts of Italy; **Blood** and destruction shall be so in u
Anton 1659 their napkins in his sacred **blood**, Yea, beg a hair of him for memo
Anton 1703 sed steel away, Mark how the **blood** of Caesar followed it, As rushin
Anton 1714 tue, Which all the while ran **blood**, great Caesar fell. O what a fal
Anton 1746 wer of speech, To stir men's **blood**. I only speak right on. I tell y
Brutu 2038 r coin my heart, And drop my **blood** for drachmas, than to wring From
Cassi 2084 o his Brutus, When grief and **blood** ill tempered vexeth him
Brutu 2293 or some devil, That makst my **blood** cold, and my hair to stare? Spea
Titin 2557 sink tonight, So in his red **blood** Cassius' day is set. The sun of

bloods 1

Brutu 2272 past thy might, I know young **bloods** look for a time of rest

bloody 10

Cassi 552 e work we have in hand, Most **bloody**, fiery, and most terrible. ((En
Brutu 775 Our course will seem too **bloody**, Caius Cassius, To cut the head
Brutu 1374 s! Though now we must appear **bloody** and cruel, As by our hands, and
Anton 1394 . Let each man render me his **bloody** hand. First, Marcus Brutus, wil
Anton 1408 aking his peace, Shaking the **bloody** fingers of thy foes, Most noble
Anton 1511 ake The cruel issue of these **bloody** men, According to which, thou s
Anton 1717 all of us fell down, Whilst **bloody** treason flourished over us. O n
Plebe 1727 O most **bloody** sight
Brutu 1923 when they should endure the **bloody** spur, They fall their crests, a
Messe 2346 es on in gallant show. Their **bloody** sign of battle is hung out, And

4. Edited Concordance for "as" and "like"

as 133

Brutu 786 it for the gods, Not hew him **as** a carcass fit for hounds; And let o
Brutu 785 wrathfully; Let's carve him **as** a dish fit for the gods, Not hew hi
Cassi 253 his state in Rome, As easily **as** a King
Anton 1881 hion. Do not talk of him But **as** a property. And now Octavius, Liste
Brutu 625 ies; And therefore think him **as** a serpent's egg, Which hatched, wou
Cassi 219 ive me some drink, Titinius, **As** a sick girl. Ye gods, it doth amaze
Cassi 203 me, Cassius, or I sink! Ay, **as** Aeneas, our great ancestor, Did fro
Lucil 2626 u down? Why, now thou diest, **as** bravely as Titinius, And mayst be h
Cassi 157 cannot see yourself So well **as** by reflection, I, your glass, Will
Brutu 909 my true and honourable wife, **As** dear to me as are the ruddy drops T
Cassi 493 ens, opens graves and roars, **As** doth the lion in the Capitol, A man
Brutu 1379 the general wrong of Rome - **As** fire drives out fire, so pity, pity
Plebe 1640 Poor soul, his eyes are red **as** fire with weeping
Brutu 2058 hough they do appear As huge **as** high Olympus
Brutu 626 s egg, Which hatched, would, **as** his kind, grow mischievous, And kil
Brutu 2058 d not, though they do appear **As** huge as high Olympus
Brutu 842 on our purposes, But bear it **as** our Roman actors do, With untired s
Brutu 787 hounds; And let our hearts, **as** subtle masters do, Stir up their se
Anton 1861 oads, He shall but bear them **as** the ass bears gold, To groan and sw
Brutu 2078 th a lamb That carries anger **as** the flint bears fire, Who, much enf
Brutu 2032 honesty That they pass by me **as** the idle wind Which I respect not.
Caesa 1254 d move me; But I am constant **as** the northern star, Of whose true-fi
Cassi 2427 ads, and downward look on us **As** we were sickly prey; their shadows
Cassi 145 hat you have no such mirrors **as** will turn Your hidden worthiness in

like 38

Cassi 2063 aved by his brother, Checked **like** a bondman, all his faults observe
Brutu 277 brow, And all the rest look **like** a chidden train; Calpurnia's chee
Cassi 228 th bestride the narrow world **Like** a Colossus, and we petty men Walk
Anton 2378 s feet; Whilst damned Casca, **like** a cur, behind Struck Caesar on th
Caesa 1239 d fawn for him, I spurn thee **like** a cur out of my way. Know, Caesar
Anton 1418 orld, the heart of thee! How **like** a deer, strucken by many princes,
Caesa 1050 ght she saw my statue, Which **like** a fountain with a hundred spouts,
Porti 1150 l! I heard a bustling rumour **like** a fray, And the wind brings it fr

Brutu 665 t motion, all the interim is **Like** a phantasma or a hideous dream. T
Messa 2179 Then, **like** a Roman, bear the truth I tell, F
Casca 417 ll the sway of earth Shakes, **like** a thing unfirm? O Cicero, I have
Ligar 948 from honourable loins, Thou, **like** an exorcist, hast conjured up My
Anton 2376 aesar: You showed your teeth **like** apes, and fawned like hounds, And
Anton 2377 awned like hounds, And bowed **like** bondmen, kissing Caesar's feet; W
Brutu 1923 They fall their crests, and **like** deceitful jades Sink in the trial
Anton 1475 ds now do I prophesy,- Which **like** dumb mouths do ope their ruby lip
Caesa 1106 te some wine with me. And we **like** friends, will straightway go toge

like

Brutu 1920 imple faith; But hollow men, **like** horses hot at hand, Make gallant
Anton 2376 teeth like apes, and fawned **like** hounds, And bowed like bondmen, k
Serva 1795 , Brutus and Cassius Are rid **like** madmen through the gates of Rome
Casca 583 ence in us, His countenance, **like** richest alchemy, Will change to v
Cassi 550 of the element Is feverous, **like** the work we have in hand, Most bl
Cassi 491 ca, name to thee a man, Most **Like** this dreadful night, That thunder
Brutu 668 uncil; and the state of man, **Like** to a little kingdom, suffers then
Anton 1866 n his load, and turn him off **like** to the empty ass, to shake his ea
Cassi 499 ans now Have thews and limbs **Like** to their ancestors, But, woe the
Casca 430 and which did flame and burn **Like** twenty torches joined, and yet hi
Brutu 776 off, and then hack the limbs **like** wrath in death and envy afterward

5. Unedited concordance for "Water" words

afloat 1

Brutu 2216 n such a full sea are we now **afloat**, And we must take the current w

billow 1

Cassi 2404 Why now, blow wind, swell **billow**, and swim bark: The storm is up

deep 1

Brutu 2221 The **deep** of night is crept upon our talk,

dew 1

Brutu 847 atter; Enjoy the honey-heavy **dew** of slumber! Thou hast no figures,

dews 1

Titin 2558 et. Our day is gone; Clouds, **dews**, and dangers come; our deeds are

drop 3

Brutu 729 anny range on, Till each man **drop** by lottery. But if these, As I am
Brutu 746 Did need an oath; when every **drop** of blood That every Roman bears,
Brutu 2037 ad rather coin my heart, And **drop** my blood for drachmas, than to wr

dropped 1

Brutu 646 instigations have been often **dropped** Where I have took them up: Sha

dropping 1

Casca 423 , Did I go through a tempest **dropping** fire. Either there is a civil

drops 3

Brutu 909 dear to me as are the ruddy **drops** That visit my sad heart
Anton 1718 dint of pity, these gracious **drops**. Kind souls, what weep you, when
Octav 2384 of of it will turn to redder **drops**. Look! I draw a sword against co

flood 4

Cassi 194 p in with me into this angry **flood**, And swim to yonder point? Upon
Cassi 244 e by an age, since the great **flood**, But it was famed with more than
Anton 1734 stir you up To such a sudden **flood** of mutiny. What private griefs t
Brutu 2213 of men, Which, taken at the **flood**, leads on to fortune: Omitted, a

foam 1

Casca 420 s ocean swell, and rage, and **foam**, To be exalted with the threateni

foamed 1

Casca 343 own in the market-place, and **foamed** at mouth, and was speechless

ocean 1

Casca 420 nd I have seen The ambitious **ocean** swell, and rage, and foam, To be

sea 2

Casca 505 d he shall wear his crown by **sea**, and land, In every place, save he
Brutu 2216 in miseries. On such a full **sea** are we now afloat, And we must tak

shallows 1

Brutu 2215 e of their life, Is bound in **shallows** and in miseries. On such a fu

shores 3

Marul 48 r sounds Made in her concave **shores**? And do you now put on your bes
Flavi 61 eam Do kiss the most exalted **shores** of all. ((Exeunt all the Common
Cassi 192 ubled Tiber chafing with her **shores**, Caesar said to me Dar'st thou,

sink 3

Cassi 202 cried Help me, Cassius, or I **sink**! Ay, as Aeneas, our great ancesto
Brutu 1924 ts, and like deceitful jades **Sink** in the trial. Comes his army on
Titin 2555 As in thy red rays thou dost **sink** tonight, So in his red blood Cass

spouting 1

Deciu 1058 r and fortunate. Your statue **spouting** blood in many pipes, In which

spouts 1

Caesa 1050 ke a fountain with a hundred **spouts**, Did run pure blood, and many l

swim 2

Cassi 195 e into this angry flood, And **swim** to yonder point? Upon the word, A
Cassi 2404 blow wind, swell billow, and **swim** bark: The storm is up, and all is

tide 2

Anton 1472 t man That ever lived in the **tide** of times. Woe to the hand that sh
Brutu 2212 ready to decline. There is a **tide** in the affairs of men, Which, tak

```
                                          torrent     1
Cassi  198  ollow; so indeed he did. The torrent roared, and we did buffet it W

                                          tributaries     1
Marul   34  onquest brings he home? What tributaries follow him to Rome To grac

                                          vessel     1
Clitu 2668              Now is that noble vessel full of grief That it runs over

                                          voyage     1
Brutu 2214  to fortune: Omitted, all the voyage of their life, Is bound in shal

                                          water     1
Anton 1501  row stand in thine, Began to water. Is thy Master coming

                                          waves     1
Cassi  205  d Anchises bear, so from the waves of Tiber Did I the tired Caesar;
```

6. Example of an Index

```
Caesar  183   Anton 89, Anton 95,
Anton 290,  Anton 1097, Anton 1357,
Anton 1371, Anton 1404, Anton 1423,
Anton 1430, Anton 1433, Anton 1493,
Anton 1495, Anton 1599, Anton 1602,
Anton 1603, Anton 1605, Anton 1615,
Anton 1616, Anton 1631, Anton 1644,
Anton 1654, Anton 1666, Anton 1668,
Anton 1677, Anton 1682, Anton 1696,
Anton 1703, Anton 1707, Anton 1709,
Anton 1714, Anton 1752, Anton 1760,
Anton 1776, Anton 2358, Anton 2366,
Anton 2376, Anton 2380, Anton 2737,
Artem 1114, Artem 1118, Artem 1122,
Artem 1126, Artem 1191, Artem 1194,
Artem 1195, Artem 1195, Artem 1197,
Brutu 170,  Brutu 226,  Brutu 270,
Brutu 312,  Brutu 613,  Brutu 621,
Brutu 662,  Brutu 778,  Brutu 780,
Brutu 783,  Brutu 784,  Brutu 800,
Brutu 801,  Brutu 1092, Brutu 1109,
Brutu 1209, Brutu 1216, Brutu 1246,
Brutu 1317, Brutu 1381, Brutu 1391,
Brutu 1436, Brutu 1454, Brutu 1460,
Brutu 1538, Brutu 1539, Brutu 1541,
Brutu 1541, Brutu 1542, Brutu 1543,
Brutu 1544, Brutu 1554, Brutu 2391,
Brutu 2595, Brutu 2674, Brutu 2715,
Caesa 102,  Caesa 102,  Caesa 285,
Caesa 306,  Caesa 968,  Caesa 978,
Caesa 980,  Caesa 997,  Caesa 998,
Caesa 1013, Caesa 1015, Caesa 1016,
Caesa 1019, Caesa 1039, Caesa 1042,
Caesa 1089, Caesa 1225, Caesa 1234,
Caesa 1241, Caesa 1276, Calpu 976,
Calpu 981,  Calpu 993,  Casca 84,
Casca 339,  Casca 340,  Casca 349,
Casca 363,  Casca 498,  Casca 505,
Cassi 107,  Cassi 149,  Cassi 188,
Cassi 193,  Cassi 202,  Cassi 206,
Cassi 209,  Cassi 234,  Cassi 234,
Cassi 239,  Cassi 241,  Cassi 343,
Cassi 347,  Cassi 402,  Cassi 410,
Cassi 524,  Cassi 532,  Cassi 769,
Cassi 770,  Cassi 774,  Cassi 798,
Cassi 811,  Cassi 1212, Cassi 1250,
Cassi 1250, Cassi 1425, Cassi 2022,
Cassi 2072, Cassi 2537, Cicer 415,
Cicer 450,  Cinna 1269, Cinna 1801,
Cobbl 31,   Deciu 767,  Deciu 1031,
Deciu 1031, Deciu 1043, Deciu 1068,
Deciu 1074, Deciu 1075, Deciu 1076,
Deciu 1221, Deciu 1271, Metel 832,
Metel 1226, Octav 2389, Plebe 1568,
Plebe 1592, Plebe 1635, Plebe 1724,
Plebe 1767, Plebe 1768, Porti 1147,
Porti 1159, Porti 1162, Porti 1179,
Publi 1085, Serva 1333, Serva 1335,
Serva 1338, Serva 1339, Serva 1498,
Sooth 97,   Sooth 1163, Sooth 1164,
Sooth 1169, Sooth 1173, Sooth 1190,
Trebo 1104
```

The above is the section of the index relating to "Caesar". The first name, "Caesar", shows that the index is of the name "Caesar". This is followed by the figure "183", which shows that Caesar is mentioned by name 183 times. The remainder of the index consists of the first five letters of a character's name, nd the number of the line in which that character refers to "Caesar". This shows that Caesar was referred to 38 times by Antony, 9 by Artemidorus, 36 by Brutus, 20 by Caesar, 3 by Calpurnia, 7 by Casca, 29 by Cassius, 2 by Cicero.

7. Concordance for "Caesar" for C=Caesar

			Caesar 19
Caesa	93	ller than all the music Cry,	**Caesar**. Speak! Caesar is turned to hea
Caesa	93	he music Cry, Caesar. Speak!	**Caesar** is turned to hear
Caesa	292	what I fear, for always I am	**Caesar**. Come on my right hand, for thi
Caesa	918	d out, Help, ho! They murder	**Caesar**! Who's within
Caesa	925		**Caesar** shall forth; the things that th
Caesa	927	n they shall see The face of	**Caesar**, they are vanquished
Caesa	944	osed by the mighty gods? Yet	**Caesar** shall go forth; for these predi
Caesa	945	o the world in general as to	**Caesar**
Caesa	959	this in shame of cowardice;	**Caesar** should be a beast without a hea
Caesa	961	at home today for fear. No,	**Caesar** shall not. Danger knows full we
Caesa	962	Danger knows full well That	**Caesar** is more dangerous than he. We a
Caesa	965	elder and more terrible, And	**Caesar** shall go forth
Caesa	984	Shall	**Caesar** send a lie? Have I in conquest
Caesa	987	truth: Decius, go tell them,	**Caesar** will not come
Caesa	1032	rrow, Casca: Caius Ligarius,	**Caesar** was ne'er so much your enemy As
Caesa	1150	eady? What is now amiss That	**Caesar** and his Senate must redress
Caesa	1159	. Be not fond, To think that	**Caesar** bears such rebel blood That wil
Caesa	1166	e a cur out of my way. Know,	**Caesar** doth not wrong, nor without cau
Caesa	1199	Et tu Brute? Then fall	**Caesar**

8. Concordance for "Brutus" for C=Brutus

			Brutus 15
Brutu	124	r my neglect, Than that poor	**Brutus**, with himself at war, Forgets t
Brutu	252	oble friend, chew upon this:	**Brutus** had rather be a villager, Than
Brutu	611	Opens the letter, and reads))	**Brutus**, thou sleepst: awake, and see t
Brutu	613	, c. Speak, strike, redress.	**Brutus**, thou sleepst: awake. Such inst
Brutu	623	full petition at the hand of	**Brutus**
Brutu	1051	same, O Caesar, The heart of	**Brutus** earns to think upon
Brutu	1452	then, that friend demand why	**Brutus** rose against Caesar, this is my
Brutu	1467	Caesar than you shall do to	**Brutus**. The question of his death is e
Brutu	1937	aius Cassius so? When Marcus	**Brutus** grows so covetous, To lock such
Brutu	1987	u are over-earnest with your	**Brutus**, He'll think your mother chides
Brutu	2318	thou noble Roman, That ever	**Brutus** will go bound to Rome, He bears
Brutu	2463	And I am	**Brutus**, Marcus Brutus, I. Brutus, my c
Brutu	2463	And I am Brutus, Marcus	**Brutus**, I. Brutus, my country's friend
Brutu	2464	am Brutus, Marcus Brutus, I.	**Brutus**, my country's friend. Know me f
Brutu	2464	ountry's friend. Know me for	**Brutus**